



Cleveland Art



July/August 2008 The Cleveland Museum of Art Members Magazine

Reopened galleries offer opportunities to reacquaint yourselves with the collection

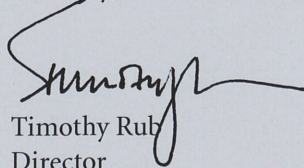
Dear Members,

It has been a little more than three years since we closed the galleries in which our collection had been displayed for decades and began our final preparations for a renovation project that would not be completed, according to the estimated schedule, until 2012. As much as we all understood the need both to attend to capital maintenance needs that had been long deferred and to provide new space for the presentation of our collection and to serve our visitors more effectively, living without access to our collection has been a challenge. Perhaps it was a matter, as the old saying goes, of not knowing what we had until it was gone. More to the point, I think, was the fact that our members deeply appreciated what they had and almost immediately felt the absence of the collection keenly.

Now, after what must have seemed to some a very long time, but is—to look at it from a different perspective—a brief moment in the history of this institution, we are back in business. The opening of our first set of reinstalled galleries on the main floor of our 1916 building in late June signals not only the completion of the first phase of our renovation and expansion project, but also the beginning of a process that over the next four years will result in the reinterpretation of our entire collection. This enormous task is long overdue. It also has enormous potential, and I believe that when we are done the presentation of the collection will hold many surprises and yield a world of new meanings even for those who know it well.

The interpretation of the collection does not begin and end with its reinstallation. It is a remarkable resource that can be interpreted in a variety of different ways. This summer we offer a broad range of programs, including several gallery talks by the director, to help you enjoy and learn more about one of this country's finest collections. Come early and come often to see what we've done with our holdings of European and American art. If you like what you see, consider this: there's much more on the way.

Sincerely,



Timothy Rub
Director

COVER: *Holiday on the Hudson* (detail), about 1912. George Luks (American, 1867–1933). Oil on canvas, 76.2 x 91.7 cm. Hinman B. Hurlbut Collection 2291.1933

● 1916 Building Grand Reopening

Members Preview Party: June 28

Members Days: June 24–28

Public festival June 29:

Ribbon-Cutting Ceremony

South Terrace

10:30–11:00 a.m.

1916 Architecture Tour:

Then and Now

11:00 a.m., 1:00 p.m., 2:00 p.m., and 3:00 p.m.

Gallery Tour:

Old Friends in New Spaces

11:30 a.m., 1:30 p.m., 2:30 p.m., and 3:30 p.m.

Art Carts in the Armor Court

1:00–3:00 p.m.

Family Express Studios

Outdoor Courtyard and Education Classrooms

1:00–4:30 p.m.

Family Tours

2:00, 3:00, and 4:00 p.m.

Sketching in the Armor Court

2:00–4:00 p.m.

Music Performance in the Rotunda

2:30 p.m.

Music of the 17th and 18th centuries

● Print Tickets at Home!

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● Parking Garage Connector

The tunnel from the middle level of the parking garage to the lower education lobby is now open.

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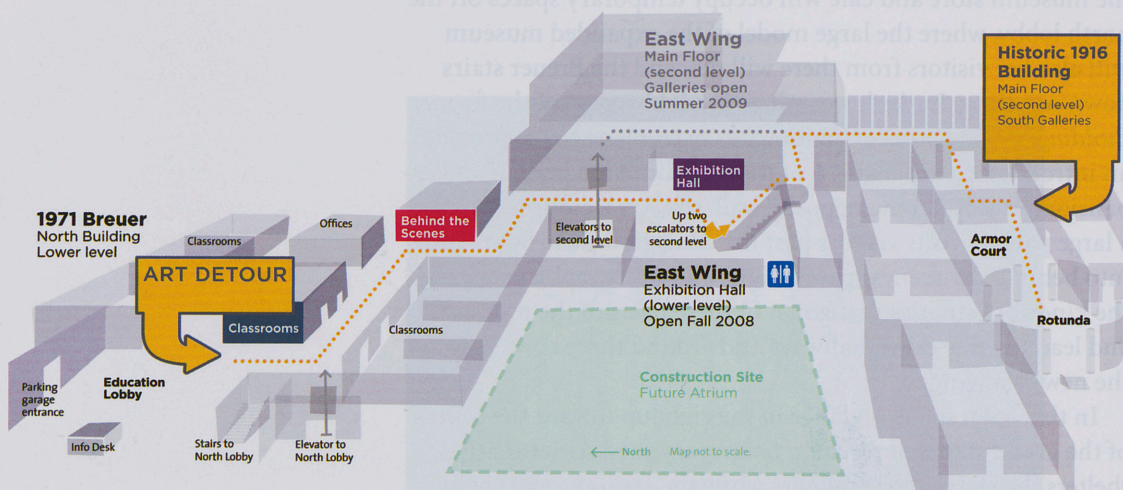
Vol. 48 no. 6, July/August 2008

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Walk This Way

The road to navigational clarity takes a temporary detour



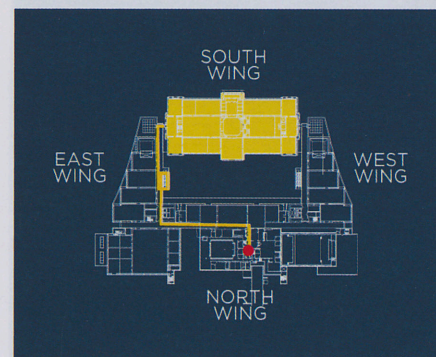
Senior Graphic Designer Tom Barnard created this overhead projection view of the scenic bypass.

When the expansion and renovation project is finished, visitors will be able to stand in the central atrium and see instantly how to get into each of the museum's four wings. With long, unobstructed sight lines and a simple axial plan, Rafael Viñoly's design is conceived to make navigation clear and easy.

However, before we get to that point there remains a significant obstacle in the way of attaining that clarity: a large 50-year-old building presently sits where the center of the atrium will be. During the demolition and removal of the museum's 1958 addition, to be followed by the construction of the atrium and west wing, visitors and staff will need to take a decidedly indirect path to the parts of the museum that are open.

The gloriously renovated upper floor of the original 1916 building is now back in service—but because the north and west faces of the building are blocked by construction, and the south entrance is open only to pedestrians walking in from East Boulevard (until the steps close for the winter in October), the only way to get in from the parking area is from the east. Access from the east, however, is complicated by the heavy construction that will take place at the ground and upper levels for the next two or more years. The Art Detour welcomes visitors from the expanded parking area to a lower-level lobby orientation area in the Breuer building, and then leads through a system of bright and cheerful basement corridors that connect to the just-completed stairways and escalators of the new east wing, thus enabling people to get to the upper floor of the 1916 building.

Designer Lizzy Lee has tackled the challenge of leading us all to our favorite CMA destinations with a high-spirited attitude. "It's asking a lot of the visitor," she says, to take this long walk to get to the galleries. "But we hope that by treating it in a straightforward manner, acknowledging that this is a detour around a construction zone, we can help people get where they need to go and maybe enjoy the journey a little bit." The graphic system she



In late May, volunteers test prototype maps and directional graphics to make sure the Art Detour program works as expected.

Pedestal signs help guide visitors through the museum complex.





Designer Lizzy Lee leads the museum's creative team on a guided tour to "test-drive" the program.

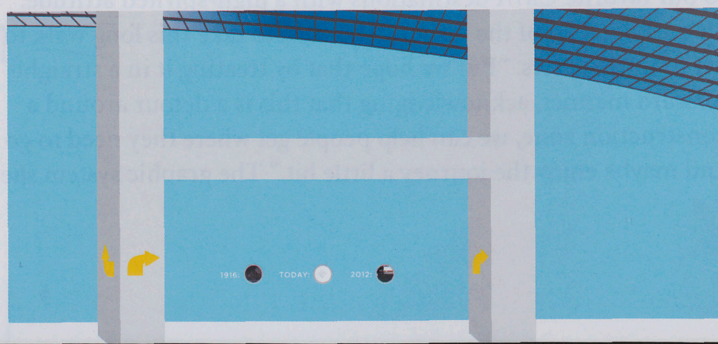
developed takes off on the bright, simple building and highway construction signs and symbols with which we are all so familiar—plus a few whimsical twists.

Starting at the north entrance, visitors first need to get to the lower level—accessible now by way of a passageway from the bottom deck of the parking garage, or by descending the stairs or elevator from the north vestibule. By the end of the summer, the museum store and café will occupy temporary spaces off the north lobby, where the large model of the expanded museum will also be; visitors from there will descend the Breuer stairs down one floor. In the lower education lobby, part of the former *Building for the Future* exhibition has been recreated to provide an introductory explanation of the museum's renovation and expansion project; on the opposite wall, the Art Detour begins as a large panel directs visitors past the education classrooms and into behind-the-scenes spaces. Signs and wall graphics suggest the kinds of activities that go on in these parts of the museum and lead the way down hallways and around three corners into the new east wing.

In this open space, a glance to the right up toward the ceiling of the grand stairwell reveals a temporary shed structure that shelters the stairs and escalators while the atrium roof is being built. When the project is done, visitors will be looking up at Cleveland's perpetually blue sky, so to represent this, the interior walls of the "shed" have been painted to evoke that impression. The new special exhibition galleries are on the left; this new space will see its inaugural use this October with the opening of *Artistic Luxury: Fabergé, Tiffany, Lalique*. The 1916 building is reached by ascending the stairs or escalators at the right, or via nearby elevators. Along the way, a display of text and images informs about the goals of the expansion project and how visitors can become involved. A short walk from the top of the escalators leads through a glass passageway that connects to remarkably antique-looking brand-new brass doors at the east end of the original museum. From a landing halfway up the stairs and escalators, visitors can pause and look through a small window out into what will be the new atrium, to see how the construction is progressing. The entire trip is ADA accessible (via elevators). In addition to the entire main floor, the central lower-level lobby of the original building is also open with a display of historic images of the 1916 building and access to restrooms.

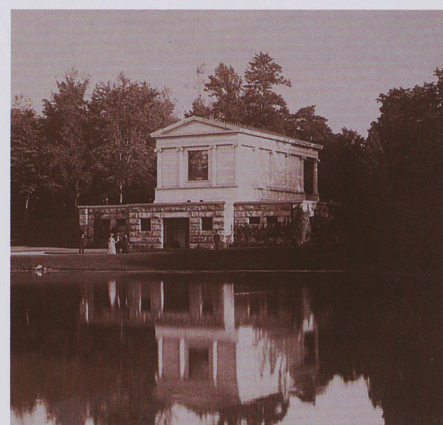
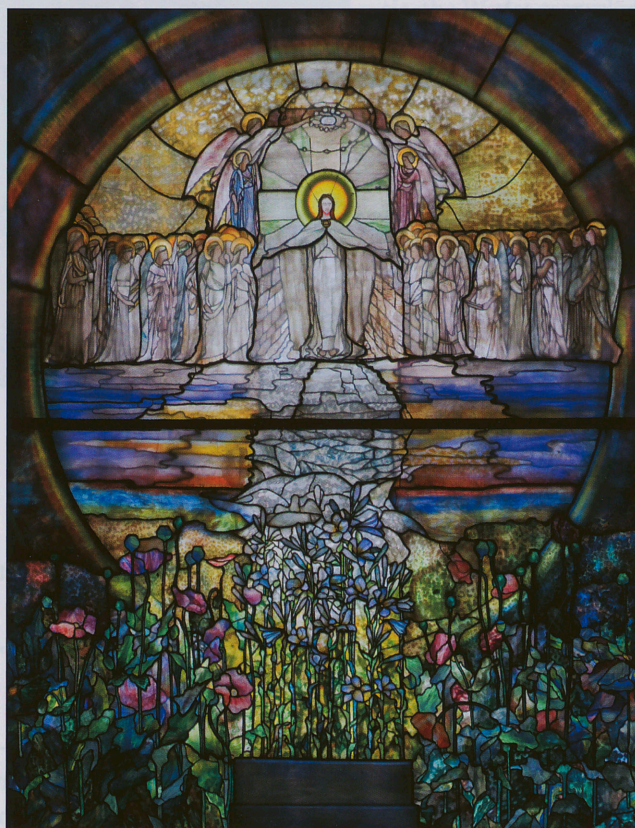
While the museum would certainly like visitors to stay forever, the navigational scheme is equally effective at leading people safely back to the parking garage. Director Timothy Rub sums up the project: "First and foremost, we are thrilled that the art is back and available to our public. While we regret the inconvenience this unusual art detour represents, we hope it helps our visitors understand how important they are to this ambitious endeavor." ■

Artist's rendering showing painted shed wall and porthole window



Emerald Parks and Diamond Necklaces

The legacy of Cleveland's Wade family still sparkles



Wade Chapel in Lake View Cemetery (above), dedicated in 1901, features the most important American interior of the period, including wall mosaics and a Favrite glass window by Louis Comfort Tiffany (left).

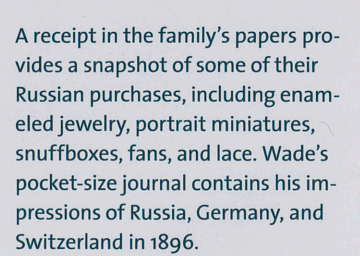
UPCOMING EXHIBITION

Artistic Luxury: Fabergé, Tiffany, Lalique opens October 19. See this article for a profile of a local collector of luxury goods whose family helped to found the Cleveland Museum of Art.

During the Gilded Age, many of Cleveland's inventors and captains of industry lived on Euclid Avenue. Known as "Millionaires' Row," Euclid was one of the most beautiful streets in America. Parisian actress Sarah Bernhardt performed in Cleveland's theaters, and local jewelry firms outfitted the affluent with bejeweled parasol handles, snuff boxes, lorgnettes, and silver serving pieces, everyday accessories that recall an era of elegance. On the corner of Euclid and Case Avenues, not far from Standard Oil magnate John D. Rockefeller's grand home, lived Jephtha Homer Wade (1811–1890).

Jephtha Wade had risen from poverty to found the Western Union Telegraph Co., a story he narrated in a handwritten account for his grandson. Jephtha began working at age 12 and over the years became, in turn, a shoemaker, brickmaker, carpenter, and portrait painter. In the 1850s he found work as a subcontractor installing telegraph lines across the Midwest. Recognizing the benefits of telegraphy—a forerunner to today's fax and e-mail technologies—he wisely consolidated his own lines with those of 13 other companies to create Western Union.

Yours Affectionately,
J. H. Wade





Jeptha II donated most of his collection of pearls, precious gems, and hardstones to the Cleveland Museum of Natural History in 1924 along with some of the Wade family jewelry, including Ellen Garretson Wade's magnificent necklace of diamonds and dark pink tourmalines. Its pear-shaped *briolette* drop was cut to sparkle with hundreds of facets. After taking the necklace off, Ellen would have settled it back into its heart-shaped velvet box with the initials "EGW" embossed in gold.

Conservator Kate Payne de Chazay works on the restoration of a set of 18th-century French doors.

city in a few days. . . . Drove out to the plain near Petrovsky palace where recently 4,000 were killed & 4,000 wounded in the stampede. The chief cause of the disaster was a trench, 1,000 feet long & 5 feet deep into which they fell & were trampled to death."

Despite the tense air in Russia, the Wades marveled at the country's grandeur, including the Hermitage Museum. They arrived to find it closed, but were granted half an hour to explore its collections on their own. Jeptha II and Ellen purchased art and luxury goods along their way, many of which they later gave to the Cleveland Museum of Art.

Not content only to read about the 1900 Exposition Universelle, the couple traveled to Paris to see it firsthand and, while there, visited René Lalique's studio in the rue Thérèse. There they likely purchased the elegant hair comb of carved horn decorated with enameled lilies-of-the-valley now in the CMA collection. Such a lyrical expression of the Art Nouveau aesthetic was wearable for a lady of society, unlike the massive sculptural ornaments Lalique designed for leading stage actresses. Wade remarked in his journal on the prevalence of American stones in Tiffany & Co.'s exposition display and visited their Paris store to shop for gems and pearls to add to his collection, probably built with the help of George F. Kunz, Tiffany's celebrity gemologist. Ultimately gifted by Wade to the Cleveland Museum of Natural History, the collection includes rough stones and polished gems procured from around the world, as well as several lavish gems in settings by Tiffany & Co. and their rivals in New York, Marcus & Co. There is even a tiny case of rare pearls, which Wade reputedly liked so much that he often carried it in his pocket.

The Wades had another reason to attend the Paris Exposition. One of their artistic commissions, a Tiffany window, was to be placed at the entrance to the U.S. pavilion. The window had been designed for a memorial to Jeptha H. Wade I in Lake View Cemetery, a park-like burial ground whose plots were marketed to high society as an idyllic setting away from the pollution of downtown. By the end of the century the cemetery was outgrowing its facilities, and so in 1898 Jeptha II chose Hubbell & Benes, later the architects of the Cleveland Museum of Art, to design Wade Memorial Chapel. Italian stonemasons arrived from Europe to cut quarried stone for the neoclassical temple, and many settled permanently on the nearby slope in what is today Little Italy.

Jeptha II also commissioned the most important American artist and interior decorator of the era, Louis Comfort Tiffany.

Frederick Wilson, an Englishman who specialized in ecclesiastical work for Tiffany's firm, designed the glass mosaic panels that span each of the chapel's side walls. Religious symbolism pervades Wilson's two mosaics, with Old Testament prophets straining at their oars and Death surmounting their barge, but the interior is ecumenical in its design choices. Tiled like an ancient Roman bath, a wave-pattern floor carries the mosaics' aquatic theme from wall to wall. The chapel's white alabaster and gilt-bronze lamp fixtures, in Moorish style with Egyptian motifs, are said to be some of the first electric lights in Cleveland.

The interior's crowning gem is the window above the altar. *Flight of the Souls*, designed by Tiffany himself, features the ascent of Jesus into heaven on a rainbow-arched sky, with lilies (representing rebirth) parting a field of poppies (sleep). Horizontal striations of Tiffany's celebrated Favrite glass may refer to the apocalyptic vision of a sea of crystal before the throne of heaven.

As well as depicting the Christian Resurrection, *Flight of the Souls* may also reveal Jephtha Wade I's transcendental belief in the afterlife, which included correspondence with his deceased loved ones. He explained this to his grandson Jephtha II in the following passage:

I have listened a good deal, and reflected upon Orthodox preaching, and have also been an honest and somewhat thorough searcher for proof touching the question of our future existence. And while the church never gave me any satisfactory proof of it, I have found elsewhere what is to me conclusive proof that life is continuous and that our departed friends are not absent from us after death, but are about us, invisible, and can under favorable circumstances, and sometimes do, communicate with us.

Louis Comfort Tiffany considered *Flight of the Souls* one of his finest windows, and chose it to represent his ecclesiastical work at the international exposition in Paris. Jephtha II recorded his impressions of it there, including its regrettably poor lighting. After the exposition closed, the Wade window returned to Cleveland and was fitted into the chapel wall above the altar, where it is continually transformed by shifting daylight.

The garden-like setting of Wade Chapel is a microcosm of the Cleveland Museum of Art's park surroundings, which Jephtha I had donated for a future museum. The Wade family's two greatest contributions to Cleveland may, in fact, be their art and gem collections and vast amounts of parkland. As a park commissioner, Jephtha II fought against city apathy to create Cleveland's Metroparks system, known affectionately as the "Emerald Necklace." He also became the Cleveland Museum of Art's first vice president, and eventually president. He and his wife donated to the museum much of their collections of lace, enamels, jewels, textiles, and paintings—objects that Jephtha II faithfully recorded in pocket-sized journals the couple carried around the world and which now form a lasting legacy of one of Cleveland's great entrepreneurial families. ■

THANKS

All references to Wade family papers refer to the holdings of the Western Reserve Historical Society, who allowed generous access to their library collections. The Wade family is also well represented in their museum holdings, including fashion, furniture, and personal accessories. For more information on this and other Cleveland history topics, please visit their library and museum.

The Wade Gallery of Gems and Jewels at the Cleveland Museum of Natural History has a large portion of Jephtha Wade II's collection on permanent exhibition where it forms an important study collection. Some of CMNH's most significant examples of set jewels will be seen this fall in *Artistic Luxury: Fabergé, Tiffany, Lalique* at the Cleveland Museum of Art.



Jephtha Wade II loved this small collection of pearls, which he carried with him on world travels. The 16 rare multi-color freshwater pearls are probably from the Mississippi River and no longer obtainable because of pollution. The antique snake-skin case is lined in velvet. Courtesy of the Cleveland Museum of Natural History.

Doors to the Past

The restoration of a pair of 18th-century French doors prompts some reflections on luxury and craft



Conservator Kate Payne de Chavez works on the restoration of a set of 18th-century French doors.

Sometime during the late 18th century, Pierre Rousseau II, an artisan of exquisite taste and talent, decorated a room in a Paris *hôtel* at Nos. 21 and 23 rue Saint-Dominique, now the boulevard Saint-Germain. Despite the political ferment that was to bring revolution down on the old order, demand for elaborate décor remained strong. The Rousseau brothers, who with their father had worked on the Petit Trianon and the apartments of Marie Antoinette, continued to fill orders for doors, overdoors, and panels on canvas mounted in *boiserie* that could transform an ordinary room into a glittering temple to fashion, taste, luxury, and sophistication. In time the decorations from the rue Saint-Dominique made their way into the CMA collection through the generosity of a distinguished Clevelander, Grace Rainey Rogers. The museum then turned to a valued neighbor, the Intermuseum Conservation Association (ICA), for facilities in which to prepare two doors from the room for installation.



The Intermuseum Conservation Association main laboratory

The museum entrusted the work on the “Rogers doors” to Kate Payne de Chavez, objects conservation intern, graduate fellow in the conservation program at the Winterthur University of Delaware Program in Art Conservation, student of history, and idealist. Reflecting on the irony inherent in the efflorescence of the luxury arts in revolutionary France, she has written of the value of craft, of preserving “the beauty and ingenuity of human creation in this world amid so much modern man-made destruction,” and of the importance of the arts in education, to broaden and deepen understanding of the past through authentic experience of its treasures.

On a cold day in March Payne guides us into the ICA lab, housed in a spacious building tucked discreetly into Cleveland’s Near West Side. Dark and petite, Payne’s no-nonsense appearance is quickly transformed by the glow of enthusiasm for her work. Drawn at first to engineering by a desire to contribute practically to the work of the world, Payne found her attention distracted by art, and her scientific background provided insight into “what artists and craftsmen of the past were actually doing.” Certain objects began to speak: gilded frames, with their interaction of surface and structure, captured the fledgling engineer’s interest. “Before graduate school I did some internships in painting,” she says, “but I enjoyed the frames so much—not just their beauty, but the process of creating a three-dimensional form, the layers and the technique of gilding and preparing a surface.” Curiosity about the techniques of ancient artisans led to scientific analysis, and a conservator was born. “I worked in a frame shop for a while. But in most shops you don’t actually create the frame,” she says grimly, “you just cut up molding that’s already gilded—in Italy, where they have workshops that actually create gilded molding.”

The designs on the Rogers doors appeared to be executed in gold leaf. “I wasn’t sure at first, but Andrea [Andrea Chevalier, senior paintings conservator at the ICA] helped me take a closer look through magnification, and you can see some wrinkling of the surface that indicates leaf.” The gold is tissue-thin; it sticks to an oil-based mordant applied like paint that defines the image, and is rubbed away from the surrounding area. With the delicacy of a safecracker, Payne touches the surface. “It must have

Investigation revealed that, sometime in the distant past, a dark-brown faux-woodgrain finish had been removed to expose a light-colored paint layer—completely changing the appearance of the doors from predominantly dark to light while preserving the irreplaceable gold-leaf decorations. The dark brown paint layer is still under the gold surface, which means the operation of removing the paint from around the decoration would have to have been every bit as meticulous as creating the decoration in the first place. Here, QP cards are used to provide scale and color reference in digital photographs of the restoration process.





taken a high degree of skill, and very fine brushes. The gold will stick wherever the mordant goes down. So if you go wrong, just a tiny bit . . .”

The detail is amazingly fine. Delicate lines and precise areas define the ornamental designs, which, Payne points out, include a female figure “holding a staff that may refer to Bacchus; it has a pinecone tip. And on the other door of the set Bacchus is actually depicted, with a little satyr, playing a triangle with jingle rings. These female figures may relate to the friends of Persephone, when she was kidnapped.” The women were turned into sirens by Demeter when they failed to prevent Persephone’s abduction by Hades to the underworld. “And,” Payne continues, “you also see incense burners in the bottom panels, which is a typical neoclassical reference to Pompeii.” Pompeii had been rediscovered about 50 years before the doors were made, and enthusiasm for the first-century Roman ornamental style knocked all the grottoes, shells, and conch-blowing gods of the Rococo into history’s dustbin.

The forms are drawn in red and dark brown paints on the gold, which appears to rest on the nacreous ivory background. But, almost unbelievably, the doors were originally covered in faux brown woodgrain, *over* which the gold leaf was applied. In an exact negative of its appearance today, the gold-based décor would have stood out from the darker brown background. Sometime in the distant past the woodgrain was painstakingly removed from around the gold areas, some little wider than a millimeter, to expose the paint that covers the bottom layer of gesso. This radical transformation preserved the painted decoration, rightly judged to be irreplaceable. Over the last two centuries a knot has risen here and there; despite the knowledge that it would be covered by décor worth a small fortune, the wood was selected for economy.

After our conversation Payne wrote: “When one imagines the hands of the laborers who worked so carefully to craft these amazing objects and the hands of whoever so carefully altered them to remove the overall faux woodgraining around the decorative motifs, one cannot but be in awe of the mastery it represents, the human potential.” Equally awesome are the skills of thoughtful conservators. 🏠

Gallery Tours with the Director

Conversations with Timothy Rub, Director of the Cleveland Museum of Art

4 Fridays, July 11–August 1, 6:30; each evening ends with a reception

In this series of gallery conversations, Timothy Rub discusses the dramatic renovation of the museum's original 1916 building, future construction plans, and personal insights about the collection. Purchase the entire series for \$240, CMA members \$180; or individual lectures for \$65, CMA members \$50. An optional reception follows each talk for an additional \$20. Enrollment limited to 30; registrations taken on a first-come, first-served basis.

July 11 *"For the Benefit of All the People": Renovation of the Museum's Original 1916 Building*

July 18 *Building for the Future: New Construction, 2008–12*

July 25 *Personal Perspectives on the CMA Collection*

August 1 *Conserving the Past: Conversations with a Conservator*



1916 Galleries Public Lectures

Curatorial Voices

5 Wednesdays, July 9–August 6, 6:30

CMA curators introduce their newly installed collections, discussing interpretation and installation issues. Followed by conversation in the galleries.

July 9 *A New Look for the Decorative Arts Galleries in the 1916 Building*, Stephen Harrison, Curator of Decorative Arts and Design

July 16 *Captured Emotion: Art in Italy around 1600*, Jon Seydl, Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture

July 23 *Versailles to Revolution: French Art in the 18th Century*, Jon Seydl

July 30 *From Sea to Shining Sea: 19th-Century American Landscape Painting*, Mark Cole, Associate Curator of American Painting and Sculpture

August 6 *A Tale of Two Classes: American Painting during the Industrial Revolution*, Mark Cole

1916 Gallery Tours

Highlights Tours

Every day at 1:30 (no talk July 4). *Old Friends in New Spaces*, no registration necessary.

Architecture Tours

4 Saturdays, July 12, 19, 26 and August 2, 2:30. Limit 20. Free tickets at the box office.

Architectural Mergers: A Walking Tour of Buildings Past, Present, and Future at the CMA, Michael St. Clair

Art in Focus

6 Wednesdays, July 9–August 13, 1:30

July 9 *Art of Luxury: A French 18th-Century Tureen*, Barbara Kathman

July 16 *Art of Domesticity: Pieter de Hooch's "The Music Party,"* Seema Rao

July 23 *Art of Devotion: El Greco in Toledo*, Joellen DeOreo

July 30 *Art of Restoration: Charles Meynier Paintings*, Pat Ashton

August 6 *Art of Our Fathers: American Art*, Dale Hilton

August 13 *The Influence of Asian Art in European and American Art*, Marjorie Williams

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Adult Studios

The adult studio program offers patrons, from the beginner to the advanced, the chance to learn from professional artists in small classes that ensure individual attention.

Drawing from Life

12 Wednesdays, September 17–December 10 (no class on November 26), 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$264, CMA members \$216; supplies \$60 for first-time students, \$40 model fee.

Composition in Oil

12 Fridays, September 19–December 12 (no class on November 28), 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$264, CMA members \$216; supplies \$60 for first-time students, \$40 model fee.

Advanced Watercolor

10 Wednesdays, September 17–November 19, 9:30–12:00. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Drawing

10 Wednesdays, September 17–November 19, 1:00–3:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Watercolor in the Evening

10 Wednesdays, September 17–November 19, 6:00–8:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Beginning Watercolor

10 Thursdays, September 18–November 20, 9:30–12:30. Community Arts Studio, 1843 Columbus Road. Jesse Rhinehart, instructor. \$225, CMA members \$180.

Introduction to Painting

10 Tuesdays, September 16–November 18, 10:00–12:30. Kate Hoffmeyer, instructor. \$225, CMA members \$180.

Chinese Brush Painting

8 Tuesdays, September 23–November 25 (no class October 7 and 14), 1:00–3:30. Mitzi Lai, instructor. \$180, CMA members \$144.

Summer Museum Art Classes

Classes offered for ages 3–17. There is still time to register!

Two summer class choices:

Weekday Session

10 classes on Tuesdays and Thursdays, July 1–31

Saturday Session

5 classes, June 28–July 26

Morning classes 10:00–11:30, afternoon classes 1:00–2:30

Class Fees

Weekdays: \$100 for Family-level CMA members, \$120 for all others. Parent and Child class: \$120 CMA members, \$140 nonmembers. Claymation: \$200 CMA members, \$240 nonmembers.

Saturdays: \$50 CMA members, \$60 nonmembers. Parent and Child class: \$60 CMA members, \$70 nonmembers.

\$10 late fee per order beginning one week before class starts (June 21 or 24 for summer classes).

Class Size

For children ages 4–17, class size is limited to 25. Parent and Child class is limited to 12 children and 12 adults.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class are considered on an individual basis.

Free Tours for Parents

4 Tuesdays and 4 Saturdays, July 5–29, 10:30–11:15 or 1:30–2:15.

See the newly reopened galleries in the 1916 building. We'll have you back in time to pick up your children.

Check our web site for more information: www.clevelandart.org.

Talks to Go

A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

School Tours

Welcome back, teachers and students! School tours for our newly reopened permanent collection in the renovated 1916 building begin October 2008. Our docent-led tours introduce students to art as integral to the human experience. These tours are free of charge and scheduled on a first-come, first-served basis.

The registration form can be found on our web site at www.clevelandart.org. Please include your email in your request as this is used for confirmation. Alice Barfoot, 216-707-2459 or abarfoot@clevelandart.org.

Cafe Bellas Artes

A place to gather with members of the Latino community each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the museum, 6:30–8:30. Visit the web site for the most current information. Note: closed in August.

Art Crew

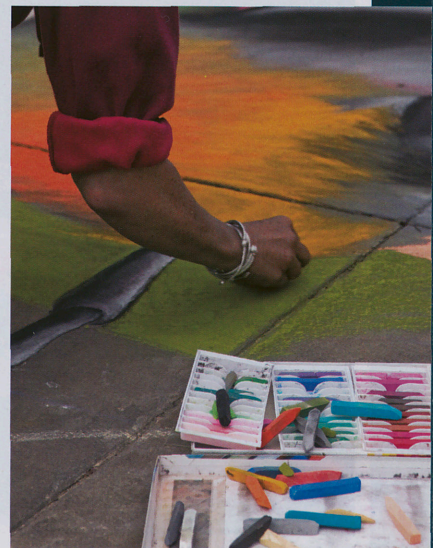
The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

Community Arts Around Town

Enjoy Community Arts artists and performers throughout the summer at area events. For details see www.clevelandart.org.

Chalk Festival

Don't miss the 19th annual Chalk Festival on Saturday (11:00–4:00) and Sunday (noon–5:00), September 20 and 21. Preparatory workshops on chalk making and street painting are September 14 (2:00–4:30) and 17 (6:00–8:30).



Summer Sundays

July 13, July 27, and August 10,
1:30–4:30. All free.

African-American Summer Sunday: Make Memories with Family and Friends

Sunday, July 13, 1:30–4:30

1:30 Highlights Tour
Old Friends in New Spaces

2:00 Lecture
*A Masterpiece Unveiled:
Jacob Lawrence's "Fulton and
Nostrand"*

Mark Cole, Associate Curator of
American Painting and Sculpture

2:30 *Charles L. Sallée Jr.:*
*A Conversation About His Art and
Life*

Albert Bright, Professor of Art,
Youngstown State University and
June Sallée Antoine, the artist's
sister

2:30–4:30 *Create Together Work-*
shops

Color Resist

Inspired by the paintings of Jacob
Lawrence, use oil pastels and wa-
tercolor to work on your own color
explorations.

Art and Music

Romare Bearden combined African
images, music, and personal mem-
ories in his collages. Participants
combine various materials to create
their own art.

3:00–4:30 *African-American
Printmakers*

Join us for this up-close view of
African-American printmakers and
their various techniques, including
lithographs, etchings, and silkscreen
prints from both the primary and
the education art collection. Dis-
cuss the lives, times, techniques,
and experiences of influential
20th-century artists such as Charles
Sallée, Elizabeth Catlett, Hughie
Lee-Smith, Jacob Lawrence, and
Dox Thrash. Limit 25 participants.
Michael Starinsky, director of the
Lifelong Learning Center.

3:30 Performance by *Gabriel's Horn*

Make Memories with Family and Friends

Sunday, July 27, 1:30–4:30

1:30 Highlights Tour
Old Friends in New Spaces

Picture Yourself at CMA
Take photos with Art Crew
characters

2:00 and 3:00 Family Tour
Art to Find Treasure Hunt

2:30–4:30 *Create Together Work-*
shops

Create Your Family Crest

During the Middle Ages royal fami-
lies identified themselves by choos-
ing colors and symbols to represent
them. Families will design their
own crests.

Fancy Feet

Artists throughout the centuries
have created magnificent shoes for
all types of situations. Come and
dream up your own!

2:30 Community Voices
Neal Hamilton, artist

3:30 Art Cart in the Armor Court

3:30 Performance by *Eric Gould
Trio*

Make Memories with Family and Friends

Sunday, August 10, 1:30–4:30

1:30 Highlights Tour
Old Friends in New Spaces

Picture Yourself at CMA
Take photos with Art Crew
characters

2:00 and 3:00 Family Tour
Art to Find Treasure Hunt

2:30–4:30 *Create Together Work-*
shops

It's a Classic

Columns, capitals, arches, and
pediments come together in this
project about the timelessness of
classic architecture.

Build It!

You're never too old or too young
to build a fort, castle, or maze out
of cardboard boxes. Come to the
outdoor garden court and join in
the fun. (Scheduled in classroom in
case of rain.)

2:30 Community Voices
Rev. Paul Sadler, Pastor, Mt. Zion
Congregational Church

3:30 Art Cart in the Armor Gallery



Ingalls Library Programs

Research Roadshow

Wednesday, August 6, 2:00–3:30

Is the painting above your sofa a
masterpiece? Could that bowl you
store your spare change in be worth
more than a few pennies? The In-
galls Library reference staff discuss
the basics of art research while
discovering the hidden history of
an object in your personal collec-
tion. Attendees must pre-register
through the museum box office.
Tickets are free for members; the
cost for nonmembers is \$20.

Photographs of the object to be
researched should be submitted
to Matthew Gengler, Instruction
and Outreach Librarian, via email
(mgengler@clevelandart.org) or
regular mail (c/o Ingalls Library)
at least two weeks prior to the pro-
gram. Objects may not be brought
into the museum or the Ingalls Li-
brary. Each session is limited to five
participants who may each submit
one object for research assistance.

Starting in September the library's
Research Roadshow program ex-
pands into a monthly feature, oc-
curring the last Wednesday of every
month.



Midsummer Melodies

Seven recent movies (and two old-ies) celebrate folk, rock, classical, Latin, jazz, and gospel music. Each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher. Panorama vouchers, in books of 10, can be purchased at the museum box office for \$55 (CMA members \$45).

Heima

Wednesday, July 2, 7:00

Directed by Dean DeBlois, with Sigur Rós. In this captivating music film and road movie, Icelandic rock band Sigur Rós traverses its scenic homeland ("heima") during the summer of 2006, giving free concerts in unusual settings—a town square, an abandoned fish factory, a cave, et al. Cleveland theatrical premiere. (Iceland, 2007, color, Beta SP, 97 min.)

65 Revisited

Wednesday, July 9, 7:00

Directed by D. A. Pennebaker, with Bob Dylan, Joan Baez, and Nico. This newly assembled companion piece to Pennebaker's landmark portrait of Bob Dylan, *Don't Look Back*, consists of outtakes from that 1965 classic. Cleveland theatrical premiere. (USA, 2007, b&w, DVD, 65 min.)



Cachao: Uno Más

Cachao: Uno Más

Friday, July 11, 7:00

Directed by Dikayl Rimmasch. The life of one of Cuba's most influential musicians—bassist and mambó pioneer Israel "Cachao" López, who died in March at age 89—is celebrated in this new movie that includes recent concert footage, archival materials, and interviews with Andy Garcia and others. Cleveland premiere. (USA, 2008, color, Beta SP, 68 min.)



Gotta Serve Somebody

Linda Linda Linda

Wednesday, July 16, 6:45

Directed by Nobuhiro Yamashita, with Du-na Bae. This delightful piece of J-pop is set at a Japanese high school, where four teenagers in an all-girl band prepare for the annual "rock-off." "One of the year's most unexpected pleasures" —*The New York Times*. Cleveland theatrical premiere. (Japan, 2005, color, subtitles, 35mm, 114 min.)

My Name Is Albert Ayler

Friday, July 18, 7:00

Directed by Kasper Collin. The short life and lasting legacy of pioneering, Cleveland-born free-jazz

saxophonist Albert Ayler is documented in this acclaimed music film that includes rare performance footage and interviews. In English. (Sweden, 2005, color, DVCAM, 79 min.)

Privilege

Wednesday, July 23, 7:00

Directed by Peter Watkins, with Paul Jones and Jean Shrimpton. Never released on video or DVD, this prescient futuristic parable tells of a pop star who becomes a mouthpiece for the state and controls the minds of young people with his music. From the director



Glass

Let's Get Lost

Wednesday, July 30, 6:45

Directed by Bruce Weber, with Chet Baker. Jazz trumpeter and singer Chet Baker, the "James Dean of jazz" (he embodied 1950s West Coast "cool"), is portrayed as a drug-ravaged, romantic icon of the Beat era in this poetically filmed modern classic. Never released on DVD. New print! (USA, 1988, b&w, 35mm, 120 min.)

Glass: A Portrait of Philip in Twelve Parts

Friday, August 1, 6:45

Directed by Scott Hicks, with Philip Glass, Woody Allen, Errol Morris, and Martin Scorsese. The new film from the director of *Shine* is an intimate profile of composer Philip Glass, captured as he works on concert pieces, operas, and film music across three continents. Cleveland premiere. (Australia/USA, 2007, color, Beta SP, 115 min.)

of the Oscar-winning *The War Game*. Studio print! (Britain, 1967, color, 35mm, 103 min.)

Gotta Serve Somebody: The Gospel Songs of Bob Dylan

Friday, July 25, 7:00

Directed by Michael B. Borofsky, with Jerry Wexler, Shirley Caesar, Aaron Neville, the Mighty Clouds of Joy, and Mavis Staples. Prominent gospel singers perform and comment on the spirituals that Bob Dylan wrote during one of the least known and most controversial periods of his career. (USA, 2006, color, Beta SP, 82 min.)

A Tramp's Progress: Chaplin x 4

Charles Chaplin directs and appears in four films that demonstrate how his comic persona evolved during the sound era. All shown in new or archival 35mm film prints! Each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.



City Lights

City Lights

Wednesday, August 6, 7:00
Friday, August 8, 7:00

The "Little Tramp" falls in love with a blind flower seller in this peerless silent comedy (made during the sound era) that skillfully combines slapstick and pathos. Always on lists of the best movies ever made. New 35mm print! (USA, 1931, b&w, silent with music track, 87 min.)

The Great Dictator

Wednesday, August 13, 6:30
Friday, August 15, 6:30

With Paulette Goddard and Jack Oakie. Chaplin plays both a Jewish ghetto barber and the mustachioed, megalomaniacal dictator Adenoid Hynkel in this prescient, passionate satire that was released a year before the U.S. entered WWII. New 35mm print! (USA, 1940, b&w, 128 min.)

Monsieur Verdoux

Wednesday, August 20, 6:45
Friday, August 22, 6:45

With Martha Raye. Chaplin plays a dapper Parisian bank clerk who murders rich widows for their money in this celebrated but controversial black comedy that marked a startling change of pace for the great clown. New 35mm print! (USA, 1947, b&w, 123 min.)

A Countess from Hong Kong

Wednesday, August 27, 6:45
Friday, August 29, 6:45

With Marlon Brando, Sophia Loren, Sydney Chaplin, and Tippi Hedren. Chaplin's rarely revived final film is a romantic comedy about an émigré Russian countess who escapes to America on a luxury liner, stowing away in the cabin of a wealthy diplomat. Chaplin has a small role. Studio print! (Britain, 1967, color, 35mm, 108 min.)



The Great Dictator



Performing Arts and Music

Coming This Fall

VIVA! & Gala Around Town Returns for Its Fourth Season

The 2008–09 season is marked by a score of international luminaries: Balkan music icon Goran Bregovic with his 40-member Wedding and Funeral Orchestra; the celebrated pianist Krystian Zimerman; master puppeteer Basil Twist; the extraordinary Portuguese diva Mariza; renowned cellist Pieter Wispelwey performing the complete Beethoven cello sonatas; famed klezmer clarinetist David Krakauer; the Merce Cunningham dance company; and to top it all a special program featuring today's finest Arab vocalists backed by a 15-piece orchestra.

Full series details to be announced soon, so watch your mailboxes for season announcements and brochures. Remember, subscribers receive savings and priority by having the first opportunity to secure the best seats, but—as with last season—concerts tend to sell out, so be sure to send in your orders early!

New subscriptions on sale to CMA members beginning August 8, and to the general public on August 17.

Visit clevelandart.org/viva for the most up-to-date info.

Above: Renowned fado singer Mariza, performing in April

What to Expect

Original 1916 south building main floor reopens June 29

Enter via the south steps or by following the Art Detour from the north lobby and parking garage.

Courtyard construction displaces music series

Enjoy Wade Oval Wednesdays nearby in University Circle and watch for selected special gallery and outdoor concerts (see below).

Café and store move to north lobby area

On August 1, the museum café will move to the old special exhibition space, to the left as one enters the north lobby. The store moves to a temporary site just beyond the information desk.



Next big milestone

East wing special exhibition space opens October 19 with *Artistic Luxury: Fabergé, Tiffany, Lalique*.

Parking

All museum parking is consolidated in the expanded garage, accessible by way of Jephtha Drive at the northeast corner of the museum (down the hill to the right as one faces the Breuer building).

Education staff members visit the Armor Court in order to plan gallery talks and highlights tours.

Gallery Concerts Announced

Free gallery concerts resume this summer, in celebration of our reopening. Join us on Wednesday, July 23 at 7:30 as *i Cellisti* plays music written and arranged for cello octet. On Sunday, August 10 at 3:00, the vocal ensemble *Cantores Cleveland* performs secular and sacred music in the rotunda, resonating through the galleries.

Outdoor Concerts to be Offered

Though construction in the outdoor courtyard area prevents the presentation of live music in that space, the museum is excited to announce a series of three, free outdoor music and dance performances on Friday nights, one each in July, August, and September. Watch the web site for details.

Museum Store Summer Sale

Summer store sale begins on June 28 at the member preview party and will run until the museum store closes and moves to its temporary location. Members receive a 15% discount, plus an additional 10% will be offered on merchandise during the sale.

Save the Date for the Fine Print Fair

The 24th Annual Fine Print Fair takes place September 26–28.

Tri-C Corporate College
4400 Richmond Road
Warrensville Heights, 44128

Fourteen dealers, lectures, and more.

For information or to be added to the mailing list: 216-707-2579.

Members Audit CWRU Classes

For \$200, CMA members may sit in on these Case Western Reserve University art history classes, August 25 to December 5. Held on the CWRU campus unless noted.

Register through the box office, 216-421-7350.

Fall Classes

ARTH 101 *Acts of Genius: The Arts of Mankind—Cave Painting to the Renaissance*, Professor Henry Adams. MWF 10:30–11:20.

ARTH 271: *American Art and Culture: The 20th/21st Centuries*, Professor Henry Adams. MW 12:30–1:45.

ARTH 352/452: *Italian Art of the 15th Century*, Professor Edward Olszewski. MWF 11:30–12:20. Held at the museum.

ARTH 361/461: *Dutch and Flemish 17th-Century Painting*, Professor Catherine Scallen. Limit 5 auditors. T TH 1:15–2:30.

ARTH 393/493: *Art Since Abstract Expressionism*, Professor David Carrier. T 5:45–8:15.

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00–5:00
Wednesdays, Fridays
10:00–9:00
Closed Mondays

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

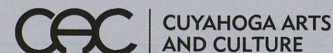
216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Closed July 7–11
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00



Ohio Arts Council

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THAT SUPPORTS PUBLIC
PROGRAMS IN THE ARTS

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Questions? Comments?

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\$ Admission fee R Reservation required T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
		1 Museum Art Classes Begin 10:00 and 1:00 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	2 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Film 7:00 <i>Heima</i> \$	3 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	4 Museum Closed <i>Independence Day</i>	5 Parent Tour 10:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
6 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	7 Closed	8 Parent Tour 10:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	9 Art in Focus 1:30 <i>Art of Luxury: A French 18th-Century Tureen</i> Curatorial Voices 6:30 <i>Reinstallation of the Decorative Arts Collection</i> Film 7:00 <i>65 Revisited</i> \$	10 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	11 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Conversations with the Director 6:30 <i>Renovation of the Museum's Original 1916 Building</i> R \$ Film 7:00 <i>Cachao: Uno Más</i> \$	12 Parent Tour 10:30 Architectural Walking Tour 2:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
13 African-American Summer Sunday 1:30-4:30	14 Closed	15 Parent Tour 10:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	16 Art in Focus 1:30 <i>Object of Domesticity: Pieter de Hooch's "The Music Party"</i> Curatorial Voices 6:30 <i>Captured Emotion: Art in Italy around 1600</i> Film 6:45 <i>Linda Linda</i> \$	17 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	18 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Conversation with the Director 6:30 <i>New Construction</i> R \$ Film 7:00 <i>My Name Is Albert Ayler</i> \$	19 Parent Tour 10:30 Architectural Walking Tour 2:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
20 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	21 Closed	22 Parent Tour 10:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	23 Art in Focus 1:30 <i>Object of Devotion: El Greco in Toledo</i> Curatorial Voices 6:30 <i>Versailles to Revolution: French Art in the 18th Century</i> Film 7:00 <i>Privilege</i> \$ Gallery Concert 7:30 <i>i Cellisti</i>	24 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	25 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Conversation with the Director 6:30 <i>Personal Perspectives on the CMA Collection</i> R \$ Film 7:00 <i>Gotta Serve Somebody: The Gospel Songs of Bob Dylan</i> \$	26 Parent Tour 10:30 Architectural Walking Tour 2:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
27 Summer Sunday 1:30-4:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	28 Closed	29 Family Tour 10:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	30 Art in Focus 1:30 <i>Art of Restoration: Charles Meynier Paintings</i> Curatorial Voices 6:30 <i>From Sea to Shining Sea: 19th-Century American Painting and Sculpture</i> Film 6:45 <i>Let's Get Lost</i> \$	31 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>		

\$ Admission fee R Reservation required T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
					1 Highlights Tour <i>Old Friends in New Spaces</i> 1:30 Conversation with the Director 6:30 <i>Conserving the Past: Conversations with a Conservator</i> R \$ Film 6:45 <i>Glass: A Portrait of Philip in Twelve Parts</i> \$	2 Architectural Walking Tour 2:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
3 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	4 Closed	5 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	6 Art in Focus 1:30 <i>Art of Our Fathers: American Art</i> Ingalls Library Program Research Roadshow 2:00–3:30 R \$ Curatorial Voices 6:30 <i>A Tale of Two Classes: American Painting during the Industrial Revolution</i> Film 7:00 <i>City Lights</i> \$	7 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	8 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Film 7:00 <i>City Lights</i> \$	9 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
10 Summer Sunday 1:30–4:30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Gallery Concert 3:00 <i>Cantores Cleveland</i>	11 Closed	12 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	13 Art in Focus 1:30 <i>The Influence of Asian Art in European and American Art</i> Film 6:30 <i>The Great Dictator</i> \$	14 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	15 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Film 6:30 <i>The Great Dictator</i> \$	16 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
17 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	18 Closed	19 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	20 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Film 6:45 <i>Monsieur Verdoux</i> \$	21 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	22 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Film 6:45 <i>Monsieur Verdoux</i> \$	23 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>
24 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	25 Closed	26 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	27 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Film 6:45 <i>A Countess from Hong Kong</i> \$	28 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>	29 Gallery Tour 1:30 <i>Old Friends in New Spaces</i> Film 6:45 <i>A Countess from Hong Kong</i> \$	30 Gallery Tour 1:30 <i>Old Friends in New Spaces</i>

31
Gallery Tour 1:30 *Old Friends in New Spaces*



A Countess from Hong Kong



THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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**Dated Material
Do Not Delay**

Re-Armament

Mount makers Dante Rodriguez (bearded) and Philip Brutz (light hair) painstakingly reinstalled the entire Armor Court this past spring, often using special fixtures they made themselves in the museum's mount shop.



Photos by (counterclockwise from top right): Dante Rodriguez, Jim Englemann, Philip Brutz (3)



JULY/AUGUST 2008